DOCUMENT RESUME

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ABSTRACT

GRADES OR AGES: Primary Grades. SUBJECT MATTER: Art. ORGANIZATION AND PHYSICAL APPEARANCE: The guide begins with a list of topics for art expression. The main body of the guide contains 15 color-coded sections on the following subjects: 1) mobiles and folded paper; 2) collage and photo montage; 3) square paper and mosaics; 4) wax paper and corrugated cardboard; 5) papier mache; 6) prints; 7) figures; 8) puppets; 9) murals; 10) water color; 11) suggested materials and procedures for creative art expression; 12) art experiences through drawing and painting media; 13) soap and starch painting; 14) fingerpainting; 15) tempera. The guide is mimeographed and staple bound with a soft cover. OBJECTIVES AND ACTIVITIES: No specific objectives are included. Detailed descriptions of activities are included in each section. INSTRUCTIONAL MATERIALS: Materials required for the various activities are specified. STUDENT ASSESSMENT: None. (MBM)

ED 066440

PRIMARY ART RESOURCE GUIDE

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SP 007 385

Unified School District No. 373
Newton, Kansas

This Primary Art Resource Guide is designed to give teachers a ready reference of activities and projects. The individual classroom teacher must provide the incentive and know-how to see that her students experience that which is enriching and rewarding to their lives.

Nelson A. Bryant, Jr.
Curriculum Coordinator

Materials alone do not guarantee a good art program. Materials must be mixed with skills and motivation in order that a rewarding product will be forthcoming.

Children must be shown about holding scissors for cutting, about what a good "paste brush" one's little finger can be, about exercising patience in gaining experience with different art media.

Above all, if children are encouraged to observe more closely and think more deeply, then their responses in the art media will be the more creative, the individualistic.

Creativity can be taught. It is an attitude of mind. Creativity means exploration, experimentation.

Art is ingenuity. The more things children do, the more ingenious they become. They make discoveries.

Information concerning art experiences for each age level may be obtained from the curriculum guide for the desired level.*

Guidelines Art K-6* which has recently been issued by the Kansas State Department of Public Instruction (1968) is an excellent resource book.

*Are available in each elementary school library.

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TOPICS FOR MOTIVATION FOR ART EXPRESSION

Animals, birds, butterflies, insects, spiders, fish and reptiles.
Buildings
Bulletin boards
Child's Environment
Child's Own Activities and Observations
Child's Travel Experiences
City
Country
Drawing to Music
Earth, Sea, and Sky
Funny Faces (clowns)
Funny Animals, Birds, Butterflies, Spiders, Fish, and Reptiles
Landscape
Mood Pictures (How I feel when I'm happy, How I feel when I'm afraid)
Nature Forms
Still Life
Tree Forms
Community Helpers
Doing My Share
Games and Sports
I Like to Play
Life At Home
Life At School
Life in the City
Life in the Country
Life in the Family
Favorite TV Programs
Our Community
Pets and Animals
People I Know
Places I Know
Seasons
Special Days
The Imaginary World
Things I Like to Do
Things I Like to Read About

MOBILES

"Mobile" means movable: mobile paper masks move by swinging in the air. Here is how to make them. Cut out a circle, a square, or any other shape that you can make into a face. Punch a hole near the top and attach a strong thread or string for hanging your mobile. Mobiles can be seasonal or non-seasonal and they can be made of various materials.

1. Materials

   a. Colored construction papers, thread or string, paste, and scissors. (A stapler would be useful.)

      Tie objects with short lengths of thread or string to both ends of a wire clothes hanger, tree limbs, or lengths of cardboard. Find the point of balance and tie one string to go up. If the mobile does not balance, just move the string. This mobile can be tied to another wire. Various arrangements can be made, some very elaborate, but always there must be weight on both sides of the string.

FOLDED PAPER

Fold Cutting

1. Materials

   a. White papers, colored papers, paste, and scissors. Use newspapers to practice cutting designs.

      Fold a sheet of paper down the middle. Hold the paper on the folded edge and cut into the outside edges. You can also make cuts along the fold as long as some of the paper is left uncut. Paste your best cutout shapes on colored paper, or hang them by a thread or string. (Designs to try: Birds, butterflies, trees, insects, masks, valentines.)

One-fold animals

1. Materials

   a. Colored construction papers, scissors, and paste.

      Fold a sheet of paper in half. Hold the paper on the folded edge (this will be the back of your animal) and cut into the outside edges to make the animal body and legs. Cut a head, tail, and other parts out of extra pieces of paper. Join them to the body by cutting notches on the folded edge and inserting each piece. Decorate your animal with more colored paper shapes.

3-dimensional paper, strip sculpture

1. Materials

a. Scissors, paste, and colored construction papers.

Paper sculpture is really a form of construction, since it is three-dimensional. Paper can be twisted, curled, folded pleated, and rolled. It can be held together with glue, household cement, staples, or bulletin board wax. Strips of scotch tape or masking tape should not be used as they do not enhance the piece.

Cut many narrow strips of paper in different lengths and paste the end of each strip together to form paper rings. Using white or colored paper, cut out simple shapes (circles or squares, for example) and paste each piece to a paper ring. Now paste the rings, each holding a paper shape, onto a sheet of paper. Build your three-dimensional picture by adding as many shapes as you can. Children become most adept in the making of paper sculpture.

Colored Paper

1. Materials

a. Papers, paste, and scissors. (A box full of left over scrap construction paper available for the children to use. Odd shapes are suggestive, and represent economy as well.)

Cut or tear. It is much more fun and the results are so much more successful than when drawing first is permitted.

Cut or tear out a number of paper shapes in different sizes, shapes, and colors. Save your scraps to use. Now look at one of these paper shapes and think of the kind of picture that you could make out of them. Perhaps one of the shapes look like something, or part of something--a tree, a duck, or a clown face. Arrange the large pieces first. Then cut details and paste. Select and add more pieces until you have a picture you like. Ask questions that are loaded with imagery. Have all the children stop for a moment look at their picture and think. What else can I do to my picture which will make it say more? What about the people, are they going to wear clothes all the same color? Are all our clothes the same color, same design? "Tuck in" other children, animals, trees. Have a "model group" to show the class that when there is a group of children we may not see all of each child. "Tuck in" other figures. "Tuck in" the background. Have the child stop for a moment, look at his picture at a distance: see if his picture tells all the story he wants it to tell.

Collage

The word collage comes from the French word "coller" meaning to paste, or stick.

1. Materials

a. Bits of wood, bark, cloth, yarn, etc.

Children are natural collage makers. They do much of this in the assembling of materials for their play. Much of their collage takes the form of construction.

A collage box is a handy thing to have in the schoolroom. This makes collage construction easy because there is always a wealth of materials from which to choose. Since the children all put their materials into a common box, the collage box becomes a means of helping the child to an unselfish sharing of his possessions with others.

Collage will help the child to make use of these materials which he likes. These objects will be beautiful to him because of the different textures, colors, form. They appeal to the sense of sight, and touch; possibly even to the sense of smell, and taste.

To make a collage; Use a large sheet of paper (at least 12" x 18") arrange and combine collage materials in numerous ways. Let the background paper work as a part of the design. Paste materials onto the background.

A collage may be made entirely of paper. These papers may be colored construction or tonal papers, wallpaper, sandpaper, paper towels, paper napkins. The pieces for the collage are usually more interesting if they are torn rather than cut.

Photomontage

1. Materials

a. Magazine pictures, construction paper for background, paste.

A photomontage is similar to a collage except that it is made entirely of pictures (photographs) or portions of them. Photomontage makes great use of the imagination. It often has a humorous quality. Montage is excellent for the study of space relationships, texture, and color. This is also true of collage. Photomontage is an excellent "just for fun" project.

The word montage means to assemble.

In a photomontage, pictures are cut from magazines and re-arranged in such a way as to form a new picture. A piece of colored construction paper is used for background. Parts of animals, birds, human beings, machines. etc. can be intermixed as the young artist sees fit.

Squared Paper

1. Materials

a. Manila squared paper, ¼", ½", or 1" square, crayons.

Since the squared paper is a different medium from blank paper, the pictures and designs worked out on it should retain the quality of squared paper. They will be quite abstract. It is well to use only straight lines. Otherwise, the design or picture, will lose the "squared paper look." Lines may be horizontal, vertical, or diagonal. The diagonal lines may cross squares. The others should follow the lines on the paper.

Crayons are the best medium for working out squared paper pictures, or designs. Pencil may be used lightly for planning.

Simple pictures and designs can be worked out on the 1" squared paper by the smaller children. Quite complicated and beautifully creative things can be worked out by the older children.

Mosaics

1. Materials

a. Mosaics can be made from dried seeds of various kinds, macaroni, pebbles, colored stones (for fish bowls) chips of wood, buttons, beads, cut or torn bits of paper.

Use colored or white construction paper as a background. Draw a simple design, or picture or if desired the arrangement can be worked out without preliminary drawing. Glue the mosaic materials to the background paper. As one arranges the design let the color of the background paper show between each piece.

Wax Paper Pictures

1. Materials

a. Wax paper, colored tissue papers, scissors, colored thread, and crayon stubs.

Tear two pieces of paper from a wax paper roll. Cut or tear paper shapes out of colored tissue paper and arrange on one piece of wax paper. Place different colored tissues on top of the first colors. Crayon shavings and colored threads can be added. Carefully lay the second piece of wax paper over the first and cover both pieces with a sheet of plain paper. Press on this with a warm iron; the heat will cause the wax to melt the two wax papers together.

This "see through" picture can be pasted on white paper or taped to a window. Unroll three or four feet of wax paper and make a long window picture!

Fall leaves make a pretty "see through" picture. Flowers may be used, too.

Corrugated Cardboard

1. Materials

a. Soft cardboard, tablet paper, backing, cut-up shoe boxes (or other boxes) glue, scissors, paint and a brush. A good sharp knife or razor blade is needed for carving.

Use a smooth piece of cardboard to build your design on. Cut other cardboard into strips and out of these strips cut simple shapes in different sizes. Arrange and glue these shapes to the cardboard base. Now cut a second supply of cardboard shapes like the first shapes, only a bit smaller. Continue to build up the design on different levels. Paint over the cardboard with powdered or tempera paint when you are finished.

PAPER MACHE

Paper and paste can be combined in many forms. Inventing and exploring of its uses allows children extremely creative and satisfying experiences. Paper mache like finger paint, is messy, only for unorganized people. A bit of logical planning by the teacher is essential for good paper mache experience.

1. Materials

   a. Containers for paste. These should be wide and rather shallow so that they are accessible for pulling strips of paper through. (pie tins and cut down milk cartons) Lots of newspapers, wire, string, yarn, rubber bands, etc. Wallpaper paste, sacks or plastic bags for storing torn paper strips.

2. Mixing the paste

   a. Always stir the wallpaper paste into the water, add paste until it is of a creamy consistency--mix only the amount you will use each day, unless you have refrigeration. If you have refrigeration place the unused paste in a jar or container and keep in the refrigerator. Never, never use spoiled paste.

3. Steps

   a. Crush a newspaper into the shapes desired for the body. It may be long, short, skinny or pudgy.

   b. Lay strips of paste covered paper (paper mache) over the form until it is covered by at least two layers.

   c. Repeat this procedure for the head or any other bulky part to be made.

   d. To make the arms, legs, neck, etc., laminate several layers of paper. If the parts are to be bent, be sure to bend them while they are wet.

   e. Let parts dry! When the parts are dry, puncture the crust of the body, and place legs and arms in appropriate places.

   f. Now is the time to take advantage of the flexibility which this method allows. Do not allow the children to put the animals or figures together without experimenting, moving, twisting, etc. Insist that the animal or figure show action express movement, twists, and turns.

PAPER MACHÉ (continued)

Laying the paper maché strips over crushed paper shapes has many advantages that the more traditional armature method does not have.

(1) Objects made over crushed paper are light and dry quickly. Some types of paper mache become heavy, soggy, and sour before drying.

(2) All the parts can be made in one period and dried, then put together at another period.

(3) Important - This method allows inventing, moving and experimenting with the parts before they are put together. For this reason, there will be much more movement and expression in the finished object.

4. Laminating paper is simply pasting two or more sheets of paper together. Laminated paper should be bent, draped, or rolled while it is still wet. Use for legs, arm, etc.

PRINTS

Introduction: Print-making or "printing" is one of the oldest and most popular of all art forms. When you were quite young you discovered that footprints or hand prints could be made over and over again in wet sand or earth. Art prints are created in a similar way. One material is pressed against another to create a picture or design that can be repeated many times.

1. Fingertip prints

   a. Materials

      (1) Paint, paint pads and papers

      After touching the tip of one finger to the paint pad, press your finger against a sheet of paper and make a print. Continue to do this, dipping into the paint pad to pick up more paint each time. Cover your paper with prints or plan a design that has a definite pattern. Try other paint colors and different colored papers or shiny foil paper.

2. Gadget printing

   a. Materials

      (1) Paper, paint, paint-brushes, paint pads, assorted household objects such as kitchen utensils, corks, bottle caps, screws, plugs, and pieces of sponge.

      Place a cushion of newspapers beneath the paper to be printed on. Choose one article, dip it into the paint pad, and press it down on your paper. It might be easier to make prints if paint is brushed directly onto some objects. Use different gadgets and paints to make a colorful print picture.

3. Vegetable and Fruit prints

   a. Materials

      (1) Fruits (an orange, grapefruit, apple, or lemon), vegetables (a carrot, onion, celery stalk, potato), paint pads, a brush, paint, and paper.

      Cut a fruit or vegetable in half and press one of the flat, cut sections into the paint pad. Paint can be brushed on large fruit and vegetable halves. Place the painted section on a paper and press down. Use different colors to print with other fruits and vegetables and overlap some of the prints on top of each other. (Place cut sections down on a paper towel to remove extra moisture)

PRINTS (continued)

4. Printing with wood

a. Materials

(1) Paint, brush, paint pads and wooden dowels, blocks, checkers, spools, clothespins, and sticks.

Place a sheet of paper over a cushion of newspapers. Select one of the wooden blocks or objects that you have gathered and brush thin paint over one side or dip small pieces into a paint pad. Place the wood on the paper to be printed and press down. Try twisting, turning, and sliding the wood over the surface as you print.

FIGURES

Children should be allowed to draw figures in their own way. However, a teacher can bring proportion and other physical features to their attention so as to help increase their awareness of form and action.

Drawing from models in a few simple poses (standing, running, sitting) may help the children solve some of their own problems in placing arms, legs and the direction of the feet. Observing these models, even taking his turn at modeling, will help the child know how certain actions express feelings.

1. Stick People

   Made with a circle for the head and a few bold lines, are quick and easy to make. These serve well for model sketching and delight the children.

2. Gesture Drawings

   These are relaxed, flowing drawings done without raising the pencil (crayon, chalk, etc.) until the figure is complete. These are purely to depict action and help the child to think and feel how he looks when he stoops, skips, runs, etc. There is no detail. These are fun for the "Guess what I'm doing" session.

   Children who need help in proportion may find help in some of these suggestions:

   ...The neck is not as wide as the jawline and should separate the head from the body.
   ...The shoulders are much wider than the jawline.
   ...Arms emerge at the shoulders.
   ...Arms bend at the elbow in only one direction.
   ...The hips are just under the waist-line.
   ...Legs move at the hips.
   ...Legs bend at the knee in only one direction.
   ...The body bends at the waist.
   ...The upper arm length is about from shoulder to waist.
   ...The finger-tips reach about half-way between the hip and the knee.
   ...The upper leg length is about the length of the upper body from shoulder to waist.
   ...Lower leg length is about the same as the upper leg.
   ...The hands are wider than the wrist.

FIGURES (continued)

3. Cutting Figures

Figures may be assembled by cutting various sizes of ovals or circles and pasting them together. Let the child experiment to get figures showing various actions or positions, such as running, skating, sitting, etc. Then these oval people may be "dressed" by fitting, cutting and pasting colored paper (or fabric) for jeans, sweaters, helmet, etc. The sizes of the ovals determine the size of the figure.

The simplest form of the cut-out figure is the snow man. Make from three fat ovals (or circles) cut in graduated sizes, then pasted together. From this it is easy to go the next step to make a "boy". Simply cut a deep tent or upside down V in the bottom half of the largest circle to separate the two legs. Paste on feet. To make a "girl" cut off about one fourth of the largest circle in a straight line clear across, to form the bottom of the dress. Paste two small ovals at the bottom of the skirt line for feet. Now the children are ready to experiment with action figures.

PUPPETS

1. Finger Puppets

   A. Materials

      (1) Construction paper, crayons, scissors

      Make the head of the character to be used in the puppet show. Fasten the neck part of the puppet on a paper band that will slip on the end of the middle finger.

2. Stick Puppets

   A. Materials

      (1) Construction paper, crayons, scissors

      Draw or cut the character to be used in the puppet play. Fasten a slat or stiff heavy cardboard to the back of the puppet. (a piece of yardstick is excellent) A table or desk makes a good puppet stage. Each child manipulates his puppet by sitting on low chairs, back of stage, and manipulating his puppet at table top level.

3. Paper Sack Puppets

   A. Materials

      (1) Small paper sack, construction paper, scissors, paste.

      Delightful puppets can be made quickly by using small paper sacks. Using colored construction paper, cut the lower part of face (mouth and chin) and paste on the bottom part of sack so that the "pocket" part of the bottom will serve as the chin. Eyes, nose, upper part of mouth, hair, ears, clothes, arms, feet and other parts are pasted to the sack as desired. The children love to work the puppets by moving the puppets' chin up and down as they talk. This is done by slipping the fingers up through the sacks and into the pockets which can be moved up and down.

MURALS

A mural is a large wall picture composed around a central theme.

The mural may be painted directly on a wall, chalked on a long blackboard or done on wrapping or wallpaper. Besides painting, the figures or objects may be cut out and mounted on a painted background. The background should "pull the things together" or make a whole out of the various parts.

Mural making is a cooperative project in which all the children can participate. Through discussion they choose their theme, contribute ideas for the subject matter and consider the medium to be used. Then each creates his own visible part to make the finished picture. Themes may be suggested as a result of a field trip, by a poem, a study of a historical event (like the First Thanksgiving) or a seasonal change. It should be one within the child's learning experience. Such a project does not just happen. It calls for several teacher-pupil planning sessions.

I. How to start:

An example: Suppose the children have been enjoying the Autumn poem "Down, Down, Yellow and Brown
The Leaves are falling over the town"

Discussion:

Could this be made into a big long picture? What would we put in it? List the suggestions on the board. The children may group themselves by their choice of what objects or parts they want to make. (paint, draw, or cut) They may group themselves into the "tree makers", "town makers", "sky and grass painters", people makers" etc. Possibilities in a seasonal theme are almost endless.

What shall we use to make the pictures? tempera -colored chalk-crayons? Maybe a combination? Shall we plan the mural with white chalk on the paper and then paint our pictures directly on the paper? Or shall we draw the things at our seats, then cut and paste them into place? Or perhaps, after cutting them out, lay them on the mural, (after the background has been painted) outline, then fill in the outlined figure with painted details.

Group decisions are made. The plan of the picture is chalked in. Then each child does his "thing". They put them together and PRESTO---a new creation:

I. Chalk Mural

A. Materials

1. Colored chalks, paper or blackboard

Draw with chalks on paper or on a blackboard.

II. Tempera Mural

A. Materials

1. Tempera paints (showcard or poster paints), brushes, paper

The mural is painted on paper.

III. Crayon Mural

A. Materials

1. Crayons, paper

Draw with crayons on paper.

IV. Paste Up Mural

A. Materials

1. Drawing paper. Painting or drawing materials for any technique you choose to use. Paper or bulletin board background for the mural, pins, paste or glue, and scissors.

Draw or paint the chosen subject matter on the drawing paper.

Cut out the subject and pin or paste them to the bulletin board or paper background in an arrangement which pleases you.

This is an excellent way for many children to contribute to a single mural while working at their own desks.

SOME THINGS TO DO WITH WATER COLOR

.WATER COLOR ON CRUSHED PAPER
..dampen manila or drawing paper on both sides
..crush and squeeze the paper to form a network of lines
..unfold and smooth the paper
..paint with a fairly dry brush and heavy pigment while the paper is still wet
..let the brush touch the tops of the bumps. Some paint will seep into the valleys.

.WATER COLOR ON DRY PAPER

Water color is best used on white drawing paper. It may also be used on gray manila and on cream manila. Paint may be applied with a fairly dry, or with a full brush. Water color painting should be done as quickly and freely as possible, with no preliminary pencil drawing. If the child needs to plan a picture before using his paints, he may sketch with his brush and clear water, or with a light color wash (for example: a tiny bit of black in water).

.WATER COLOR ON PAPER TOWELS

Paper towels give an interesting texture to a water color painting. Designs work out particularly well. The color should be used quite dry.

.WATER COLOR ON WET PAPER
..dampen the paper on both sides by giving it a quick wash with the brush
...keeps the paper from curling
...allows the paper to remain wet for longer period of time
..paint while the paper is still wet
...gives rich color blendings
...gives soft edges
...adds an element of surprise

.WATER COLOR--BLOWN
..drip blobs of color onto white drawing paper
..blow the color. This may be done by blowing through a drinking straw, or simply by blowing with the lips.
..add other colors and repeat the blowing process
..accent with brush, or pen outlines, if desired

.WATER COLOR BLOT PICTURES
..drop, or paint, a spot of color onto paper (use strong color)
..fold the paper, or place another sheet of paper over the original one

.WATER COLOR BLOT PICTURES (continued)
..press the portion which covers the paint in such a way as to squeeze out the paint. Many shapes of exciting tints and shades can be made.

A variation of the above process may be made by cutting a number of these blot pictures, pinning them to a bulletin board, or pasting them on colored paper to form a picture. This is a good method for making a most imaginative mural.

Blot pictures may also be made by using inks, tempera paints, or fingerpaints. Combinations of these media may be used to good effect.

Many children will find, after some experience with blot pictures, that they can plan their pictures as they blot them.

.WATER COLOR--STAINED GLASS AND PARCHMENT EFFECT
..paint the design with water colors
..outline each color with black (water color, or ink) if a stained glass effect is desired
..brush the back of the paper with oil (cooking oil, or linseed oil), or turpentine to give transparency

.WATER COLOR WITH CHALK
..cover the paper with a water color wash. Draw the picture, or design, with chalk while the paint is still wet. Work for contrast of color and value, or -
..paint and draw using water color and chalk simultaneously to develop the picture, or -
..paint the background with water color. Complete the picture with chalk, or -
..draw with chalk. Accent with water color, using the color fairly dry.

.WATER COLOR WITH CRAYON
..draw with crayon (heavily) leaving the background uncolored
..wash the entire picture with water color, or -
..paint the background with water color
..complete the picture with crayon, after the paint has dried.

SUGGESTED MATERIALS AND PROCEDURES FOR CREATIVE ART EXPRESSION

CRAYONS

Crayons are of two types--pressed and wax. The pressed crayons, which contain more clay and are therefore more brittle, are commonly used by the kindergarten, first, and second grades. These crayons are almost always of the large, thick type. Wax crayons are softer and less resistant to pressure applied to them while drawing. These crayons come in both the standard (slender) crayon and in the larger, thicker crayon.

Pressed crayons do not lend themselves to resist processes, etching, and melting. They may, however, be carved.

Crayons may be used on white drawing paper, colored construction paper, cream manila, gray manila, squared manila, newsprint, paper towels, and wallpaper.

Crayons are among the most common of the art media. There are few children who have not had some experience with crayons before their entry into school. This familiar medium can, and should be, used in a bold, dramatic manner. The pale, uninteresting crayon pictures which children so often make can be replaced by exciting, stimulating pictures. It takes a little guidance. The suggestions on the following pages may help you.

SOME THINGS TO DO WITH CRAYONS

.CRAYON DRAWING
..with the end of the crayon
..with the side of the crayon
...use a pad of some sort (newspaper) under the drawing paper
...use the side of a broken piece of crayon
....vary pressure for value
....vary pressure on parts of crayon - sometimes on end - sometimes in center
....experiment for effects
....make outlines with side, rather than with tip, of crayon

.RUBBED CRAYON
..place a thin sheet of white, or colored, paper over one or more rough objects
...leaves, screen, corrugated board, etc.
...cut shapes from cardboard or tagboard
...rub crayon back and forth over the surface
...vary the design by moving the cover paper, or the shapes
...wash with water color, or tempera paint, if desired

.RUBBED CRAYON (continued)

..color heavily in solid areas, or as a line design
..cover the entire page with a wash of color that will contrast with and emphasize, the crayon colors. It is fun to watch the water color roll off the crayon.

.CRAYON AND BLUING BATIK, OR RESIST

The method is the same as for crayon and water color resist. The paint must be of just the right consistency; not too thick, or it will cover the crayon; not too thin, or it will give the effect of water color. Do not use soap of any kind with the paint, or the paint will not roll off the crayon.

Other crayon and tempera paint processes are as follows:

..paint the picture or design with tempera paints
..cover each painted color with a fairly heavy coating of a crayon of a contrasting color. The side, as well as the tip, of the crayon may be used.
..wash the painting with a sponge and water so that bits of the paint wash away. This makes a beautifully textured painting.

Proceed as in the above method, but apply a heavy coat of the crayon. Some crayon will wash away. This gives a slightly different textural effect than with the first method described.

.CRAYON AND FINGERPAINT

..color a heavy design or picture with crayon on a large piece of white drawing paper. Use the same method as the undercoloring for crayon etching. Be sure to cover all the surface of the paper.
..finger paint over the crayon with a contrasting color

.CRAYON LITHOGRAPH

A crayon lithograph is made by drawing on a piece of white drawing paper with black crayon. Utilize both the sides and the tip of the crayon. The soft shading of the side, with the stronger emphasis of line by the tip of the crayon, gives the effect of a lithographed drawing. It is well to have a pad of some sort (several thicknesses of newspaper) under the drawing paper.

.CRAYON ETCHING

Crayon etching is an exciting way of making line drawings and designs. As the name implies, a crayon etching is a scratch method by which lines are incised to form the design. Since crayon etching takes a good deal of pressure, it is best not to use this method with the younger children; perhaps not below the third grade. Remember, too, that crayon etching must be done with wax crayons. The pressed crayons do not contain a sufficient amount of wax to produce a satisfactory etching.

..cover the desk with several thicknesses of newspaper
..fill the page with patches of light and bright colors (no black)
...use as many colors as desired
...cover every portion of the paper with heavy color
..cover every bit of the color with a heavy crayon coat of black, or other dark color
..scratch through the top coat with tools of various sorts; sucker or ice cream bar sticks, empty ball point pen cartridges, bobby pins, etc. Many variations can be given to the picture, or design, by using the side of a flat stick (tongue depressor), the teeth of a comb. windshield ice scraper, nail file, etc. The more color that is removed from the top coat, the more sparkling and exciting the etching will be.
..alternate the above-mentioned patch color method in this way:
...block in a picture using large objects
...keep shapes simple and undetailed
...color heavily with bright and light colors
...cover the entire picture with black, or other dark color
...scratch through the top coat--redrawing the picture, or making a design over it. Remember to cut away a good portion of the top coat.

.CRAYON CARVING

A good way to use up odds and ends of color is to melt them into blocks for carving. Melt the crayons in a tin can over hot water. Pour the melted wax into muffin tins, or milk cartons, and let it harden. This makes a good carving medium. Using old candles with the crayons will stretch the amount of carving material. Carve with paring knives, pocket knives, finger nail files, or sharpened sticks. Whole, large crayons, wax or pressed may be used for "totem pole" carving.

.CRAYON AND WATER COLOR BATIK, OR RESIST
..draw the design, or picture, with crayons on white drawing paper, gray manila, or cream manila
..let the background remain uncolored

.CRAYON MAGIC PICTURES

The process is the same as for the batik, or resist, except that white crayon is the only crayon used. The crayon must be heavily applied. When the water color, bluing, ink, or tempera paint is brushed over the paper, the picture miraculously appears--thus the term "magic picture."

.CRAYON PAINTING

Broken crayons may be melted (over water) in tin cans, or muffin tins, and used as a paint while the wax is in a liquid state. The painting must be done rapidly and with large (easel) brushes. After using, the brushes must be cleaned in turpentine; then thoroughly washed with soap and water.

This method gives the child a limited experience with encaustic painting. Encaustic painting is a very old method of painting with hot wax and powdered pigments. Encaustic painting is being revived by many present-day artists.

.CRAYON SHAVINGS

..shave broken crayons with a knife
..sprinkle over paper
..cover with a piece of newsprint
..iron with a warm iron to melt the shavings

Many variations may be made of the above process:

...draw a line design with water color or tempera paint, ink, chalk, or charcoal. Sprinkle the shavings onto strategic areas of the design. Proceed as described above.

...paint a picture with water color, tempera paint, ink, chalk, or charcoal. This may be done in line, solid color, or a combination of the two. Use the shavings for contrast, emphasis, and texture.

...use any of the above-mentioned methods on tissue paper, or newsprint, to make a gift-wrap paper.

...use any of the above mentioned methods for book, booklet, or portfolio covers

.POLISHED CRAYON

Polished crayon pictures are glowing and jewel-like. They give somewhat the effect of enamels.

This method is effective for both representational and abstract drawing. It is particularly satisfactory for making a drawing simulating stained glass windows, and for leaf designs.

.POLISHED CRAYON (continued)

..use a newspaper pad under the drawing paper
..draw the picture or design on white paper with a light (flesh, white, or yellow) crayon
..color the picture heavily (the hardest pressure possible) using a variety of brilliant, dark, and light colors
..shake off all crumbs of crayon
..polish lightly with a nylon stocking until the picture obtain a high gloss

...LEAF PRINTS

....arrange leaves in an attractive pattern on the paper
....draw "whiskers" by pulling the crayon from the leaf to the paper. Use a heavy pressure. Draw the whiskers close together and of irregular length all the way around the leaf.
....draw in the veins with the same, or a contrasting color
....fill the inside of the leaf with solid color of a contrasting hue
....continue thus for all leaves
....fill in blank space with lines of "whiskers" around each leaf until the sheet is completely filled
....polish with old nylon hose

...CHRISTMAS WINDOWS

....fold a piece of manila paper (12" x 18") lengthwise through the center
....draw the window design on one half of the paper. Be sure to allow enough width to the frame.
....cut
....trace the design onto a sheet of white drawing paper
....color the "glass" and picture areas with solid light and bright colors
....color "frame"areas with solid black color (do this last)
....polish
....cut the shape of the top of the frame if the window is gothic, or other than square cornered

.CRAYON STENCIL

..cut the design, or designs, to be stenciled from a tough paper
..place the stencil over the paper which is to be colored
..rub the crayon (side) carefully over the holes and close to the edges to make a definite outline

.CRAYON STENCIL (continued)

Variations of the stencil may be made by shading away from the edges of a silhouette. This outline may be cut from heavy paper, or cardboard.

Stencils may also be made by placing cut shapes under a thin piece of paper (newsprint) and rubbing over the paper with the side, or the tip, of the crayon. The paper may be moved about to make a design, or picture, with overlapping of shapes.

An exciting variation of the above method is to use only white crayon. Be sure to use a heavy cover of crayon. Be sure to leave some parts of the paper uncovered. Both the side and the tip of the crayon should be used. Cover the entire paper (including the white crayon) with black tempera paint. When this has dried, make a line design, or picture (whatever is suggested by the black and white design on the paper), with one bright color of tempera paint.

.TOOLING

..place a sheet of white drawing, gray manila, or cream manila over a damp pad (newspaper)
..incise a design, or picture, with a fairly sharp implement
...sucker stick
...tongue depressor or ice cream stick
...paint brush handle
...rounded end of bobby pin or hairpin
...nut-pick
..fill in this bas-relief design with crayon
..try to preserve the character of the tooling

.MELTED CRAYON

If sufficient precautions are taken, melted crayon can prove to be a wonderfully creative experience for children. The finished product looks similar to an impasto oil painting. It is recommended that only two children work at a time, if only one candle is available. If possible, each child should have a short end of candle fastened onto a jar lid, or other piece of metal. The children should be seated far enough apart so that there will be no danger of hair, or clothing, coming into contact with the flame. All possible safety measures should be enforced. To make the melted crayon picture:

..hold the end of the crayon into the candle flame
..draw with the soft crayon on paper
..vary the types and kinds of strokes to give variety and texture
..cover most, or all, of the paper with the melted crayon

.CRAYON GLAZE

..draw a picture or design with crayons
..use a heavy application of color
..scrape off most of the color with a flat tool (knife, tongue depressor, razor blade, etc.) This leaves a glaze of transparent color. Crayon glaze can be most effective.

A variation of this method gives a prachment or stained glass, effect. Proceed as before. If a stained glass effect is desired, outline heavily with black crayon. After the color has been scraped to form a glaze, brush the back of the paper with linseed oil or turpentine to give a transparent look to the paper and crayon colors.

.CRAYON ON CLOTH

Pictures may be made on cloth and materials of various sorts. Muslin, Indian head, linen, felt, pelon, crinoline, terry cloth, and others:

..draw directly on the cloth with wax crayons. Work over a newspaper pad.
..apply the color heavily so that it works into the threads of the cloth
..fix the color by covering with a damp cloth and pressing with a warm iron

.CRAYON ON SANDPAPER

Drawing with crayon on sandpaper is a pleasing way to vary crayon drawing. The process is the same as with crayon drawing on paper. Coarse or fine sandpaper may be used.

.CRAYON OVER STRING

String designs may be made by dropping or arranging string on the desk; or on a piece of paper. Cover the string with a sheet of paper and rub with crayon. The tips or the sides of the crayon may be used. Move the paper to vary the design. If the crayon is heavy enough the paper can be given a wash of water color, paint, or ink.

.CRAYON OVER TEXTURES

An infinite variety of exciting pictures and designs can be made by rubbing over textures. The whole thing may be done without outline. This produces a very subtle drawing. If preferred, outlines may be used.

ART EXPERIENCES THROUGH DRAWING AND PAINTING MEDIA

CHALK

Colored chalk is a quick, free, satisfying medium which is attractive to children of all ages. Chalk is versatile and lends itself to many techniques. It may be used wet or dry; it my be used on the side or the tip; it may be used with light or heavy pressure; it may be used as freely and with as much gusto as tempera paint.

Children like to use colored chalk. Often teachers and parents dislike colored chalk because it can be messy. This can be true of any art material, even crayons or pencils. With proper teaching, even the kindergarten child can learn to use chalk in a relatively clean way. Learning a respect for materials is important. This respect will lead to a more controlled use of the medium. As a result, the child will have an exciting, creative experience with that material. Chalk may be effectively used at the easel.

It is well to observe the following suggestions when using chalk:

- ..keep work area covered with newspaper
- ..let the children wear aprons or otherwise cover the clothing
- ..roll up sleeves
- ..work on only one side of the paper
- ..let the pressure be heavy enough to produce a strong color but not heavy as to result in a cover of colored dust
- ..use short lengths of chalk
- ..touch the chalk with the fingers of the hand which will be used in the drawing
- ..keep one hand clean for holding the paper
- ..touch the paper only in uncolored areas
- ..use cloths for wiping hands (not to erase chalk)
- ..blend colors with bits of cotton, tissue, cloth, or the finger
- ..fix chalk by spraying with commercial fixative, or --
- ..fix chalk by spraying with skimmed (defatted) milk

SOME THINGS TO DO WITH COLORED CHALK

CHALK ON DRY PAPER

- ..follow the above suggestions as to the manipulation of materials
- ..use the side of the chalk wherever possible
- ..use colored construction paper, gray manila, cream manila paper, newsprint, printed newspaper, or wallpaper

CHALK ON WET PAPER

..use the same procedure as for dry chalk but first dampen the paper

...dampen one or both sides with a sponge

...dampen one or both sides by using a paint brush

...dampen one side by sprinkling with a clothes sprinkler

...dampen one side by pouring water onto the paper
Recommended only for the fifth or sixth grades.

...dampen both sides by dipping into a flat pan of water or in a sink

...dampen chalk by dipping the end of the chalk into water. Use on dry paper.

CHALK WITH BUTTERMILK

..sponge or brush buttermilk onto paper

..apply chalk

.. Because the buttermilk-dampened paper remains wet longer than the water-dampened paper, the child has ample time for experimentation. The chalk used with buttermilk gives a finished product which resembles casin paint.

..needs no fixative

CHALK OVER TEXTURES

..place newsprint (or other thin paper) over textures such as sandpaper, bark, screen, bricks, wood, etc.

..draw with chalk to transfer texture to paper

.CHALK WITH STARCH

..use any liquid (prepared or cooked) starch

..proceed as directed for buttermilk and chalk

SOAP AND STARCH PAINTING

Painting with soapsuds is a form of fingerpainting. The painting is done on bright or dark construction paper (9" by 12" is a good size) by dipping the end of the index finger into the starch, then drawing with it. The mixture should be kept fairly thick on the paper. The white mixture on the colored paper makes a dramatic picture. The rough, heavy texture of the starch mixture is the most pleasing.

Painting the dried picture with water colors completely changes the character of the painting. If this is done, much color and little water should be used. The water color may be used on the starch, only on the paper, or on both starch and paper.

RECIPE FOR THE SOAP AND STARCH MIXTURE

Use one cup of detergent to four tablespoonfuls of a liquid plastic starch. Cooked laundry starch may be used, but it must be kept quite thick. The mixture will keep for days, even weeks, if kept in a cool place. If it thickens, add whatever amount of starch is necessary to bring it back to the desired consistency.

..stir 1 cup of detergent into 4 tablespoons of starch
..mix well
..beat the mixture with a rotary beater, or electric mixer until it has the look and consistency of seven-minute frosting.
..spoon the mixture onto pieces of waxed paper--about 2 tablespoonfuls for each child.

This recipe makes enough for about ten children

FINGERPAINTING

Fingerpainting is a valuable medium of art expression. It provides an experience of satisfaction and enjoyment for children and also gives them an opportunity to express and release emotions.

Fingerpainting is messy, but a bit of logical planning on the teacher's part and the children's knowledge of the procedure and what is expected of them, add up to a happy fingerpainting experience.

Things to plan for:

..Wear smock or apron.

..Roll up long sleeves before starting.

..Cover smooth flat working surface with newspapers if it seems advisable.

..Provide a place where the finished fingerpainting may dry undisturbed.

..Plan a clean-up area by placing newspapers over and under two chairs or table. Place a bucket of water on one end and a shoe box of paper towels near by the other chair.

..Wash off excess paint on hands, dry them, then go to sink or lavatory to complete the cleaning.

..Leave wet painting on newspaper and loosen once during drying in order to make it easily removed from newspaper when fully dried.

..Press back of fingerpainting with a fairly hot iron when fully dried.

Encourage children to make curls and swirls, wiggles and squiggles, pushings and pullings with fingers, fists, sides of hands, knuckles, etc. --thus they will be inventing and exploring, secure in the knowledge that these are their ideas and thoughts-that in one sweep they can erase and start exploring all over.

Explain to the children that by pushing the fingerpaint about and letting the white paper underneath be seen in the various places is what makes each fingerpainting different, interesting, and beautiful.

FINGERPAINTING (continued)

SUGGESTIONS:

..Wet the paper by dipping in a pan of water, using a sponge, sprinkler, or any other way one might wish. During painting if paper becomes too dry use clothes sprinkler to add water.

..Spread out the paper with the shiny side up. (Write name on back - dull side before wetting paper)

..Give each child one heaping teaspoon of commercially prepared fingerpaint or one to two tablespoons of liquid starch. The quality needed depends upon the size of the paper and a few trials will tell you how much to use to cover the surface.

..Add color (tempera dry powder paint is effective) to the puddle of starch and stir with the finger tips until color and starch are mixed, <u>then</u> spread this over the surface. Color may be added to starch beforehand; however, this does not allow the children to choose "their" color or colors.

..More than one color may be introduced after the children have gained experience.

..Regular fingerpaint paper may be worked on longer than shelf paper or freezer paper which are often used for fingerpainting.

..Encourage the child to stop before the surface of the paper breaks down.

TEMPERA

Someone has said that children and tempera paint go together. We have only to watch a child at his painting to realize the truth of this statement. Tempera painting is imperative for children of the kindergarten and first three grades. Tempera paint should be used in such a way as to retain its opaque quality. Too thin tempera paint destroys the fresh, vigorous look of true tempera, one color may be applied over another and light colors will cover dark color.

Tempera paints come in several forms. The most common and most inexpensive is the powder form. When mixing powder tempera use small amounts of water and stir to a very thick paste, then add water until it is creamy consistency.

A small amount of liquid soap (not a detergent) or plastic starch, added to tempera paint will cause the paint to stroke onto the paper more easily. The soap, or starch, will also make it possible to more easily wash paint from clothing.

Long-handled brushes with bristles in round or flat formation are desirable. The flat brush should probably paint a stroke about an inch wide while the round brush will paint about half an inch wide. It is well to have a paint brush for each color. Brushes should be washed at the end of the paint period; they <u>should not</u> be left in the paint container.

Paint containers should be closed while not in use to reduce the drying of the paint.

TEMPERA (continued)

Tempera paint will settle when not in use. When ready to re-use stir to painting consistency. Do not pour off the liquid--this liquid is the glue which holds the paint to the paper. If too thin, add more powder.

Tempera painting surfaces should be large. Paper smaller than 12 by 18 inches is not practical for use with tempera picture making.

SOME THINGS TO DO WITH TEMPERA PAINT

TEMPERA PAINT ON DRY PAPER

..use 18" by 24" newsprint or manila paper

..use the advertisement sections from the newspaper

..use wallpaper

..use 12" by 18" construction paper (this particularly for grade three, four, five, and six)

TEMPERA PAINT FOR FINGER PRINTS

Finger prints are great fun. The printing, or painting, is done by dipping the tip of the finger into the fingerpaint, then painting with the finger. The children should experiment with this method. The fingertip may simply be pressed onto the paper, it may be tapped, pulled, or pushed. Finger printing may simply produce a design. It is very possible to paint a representational picture with finger printing. This method lends itself beautifully to tree, grass, flower, and other nature forms.

TEMPERA FOR MURAL PAINTING (See the section on MURALS.)

TEMPERA PAINT WITH STRING

String is highly useful for creative work and the following works well with tempera paint. The children should work by twos.

.Cover working surface with newspaper.

.Place paper to be used for string painting on newspaper.

.Dip string (about 36" in length) into paint, being careful to retain one end of the string in the fingers.

.Pull the string up out of the paint, letting the excess paint drip off before removing it from the container.

.Arrange string on the paper being sure to let the clean end overlap the edge of the paper.

.Cover the string with another piece of paper (if preferred, the under paper may be folded down the center and the string arranged on one-half of the paper so that it can be covered by the other half).

.Place hands firmly over the paper.

.Draw the string out from between the two papers, moving it about as it is being pulled.

A second process is described here. This makes a linear design.

.Dip string (36") into tempera.

.Arrange string on a piece of paper.

.Place a second piece of paper over the string.

.Press.

BLOTTOS

.Place drops of tempera of one or more colors on the surface of your paper.

.Fold and press the paper or press a second piece of paper against the surface so that the paint will be squeezed and blotted.

.Look at the results and see if you can find a picture or part of a picture.

.A number of these blot designs may be cut out and arranged into a picture or design on a piece of paper or bulletin board. (Use paste or pins to fasten the designs to the paper or bulletin board.)

.After some experimentation one will find that he can plan his picture as he blots them.

SPATTER PAINTING

Spatter painting requires only a few simple materials. These are colored tempera paint, a toothbrush and screen, or a spray gun. This spray gun may be one that is made expressly for spatter painting, or an insecticide spray gun may be used. A discarded spray, such as those used in Windex bottles will work, too. The paper used should be fairly heavy, of the quality of drawing or construction paper. The color should be one that will contrast with the color of the paints used.

Stencils for the spatter painting may be cut, or torn, from paper or tagboard. Leaves, pressed flowers, grasses, or textured materials such as wide mesh screen, cord sacking, or metal lathing may be used.

.place the stencil on the background paper

.hold the stencil in place by pinning, or by placing pebbles on the stencil

.spatter with the spray gun, or with toothbrush and screen

.vary the design by moving the stencil and spattering with a different color

.accent the spatter painting with a linear pattern of paint